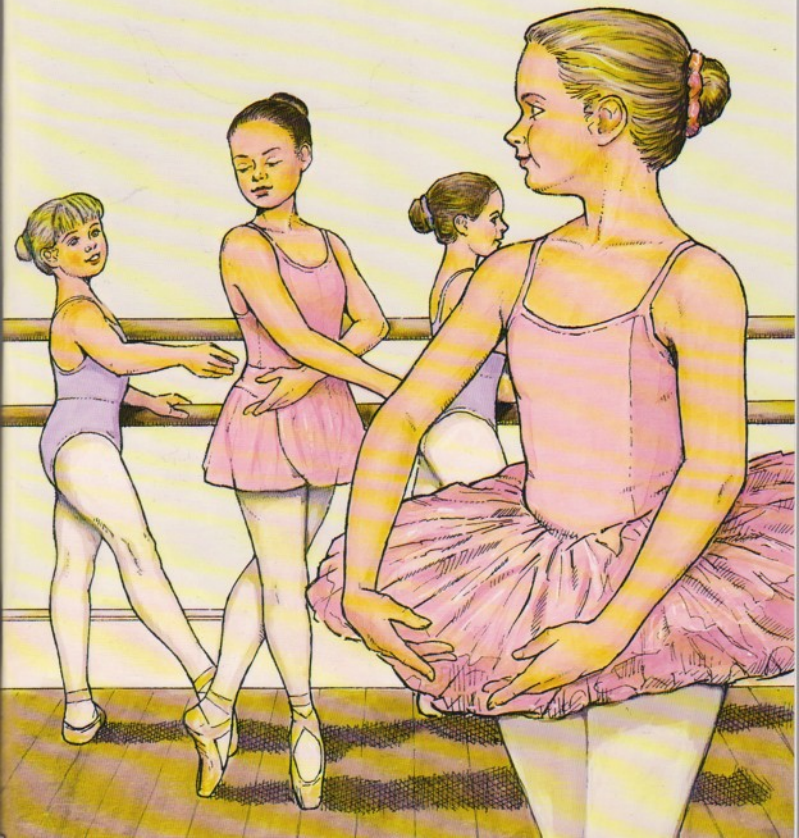
VISIT…

Dover Coloring Book

Ballet Class

Illustrations by John Green
Text by Caroline Denzler



NOTE

During the past two centuries, the intricate art of ballet has fascinated and delighted millions of people with magnificent displays of beauty, grace, and musical splendor. Ballet developed in Europe from the lavish theatrical entertainments of aristocrats during the Italian Renaissance. Its great traditions of classic styles and romantic themes were developed by the French and Russian schools. During the twentieth century, ballet appreciation and performance have been embraced by people from all over the world.

To achieve the effect of effortless skill that is characteristic of both classical and modern ballet, long study and great discipline are needed. In every generation, young girls and boys long to become the prima ballerinas or premier danseurs who are the focal points of the great ballets. The *Ballet Class Coloring Book* introduces beginning dancers and potential students to the range of basic steps from which the most complex ballet performances are developed. It is not meant to be a substitute for ballet lessons, nor is it recommended that the illustrations or the captions be used as a guide to do exercises or to practice steps without the advice of a ballet teacher.

The book displays the clothing, arm and foot positions, practice techniques, and exercise methods that new students will use. Along with a look at makeup and mime techniques, this unique coloring book features full-costume scenes from *The Sleeping Beauty, Coppélia,* and *Swan Lake.*

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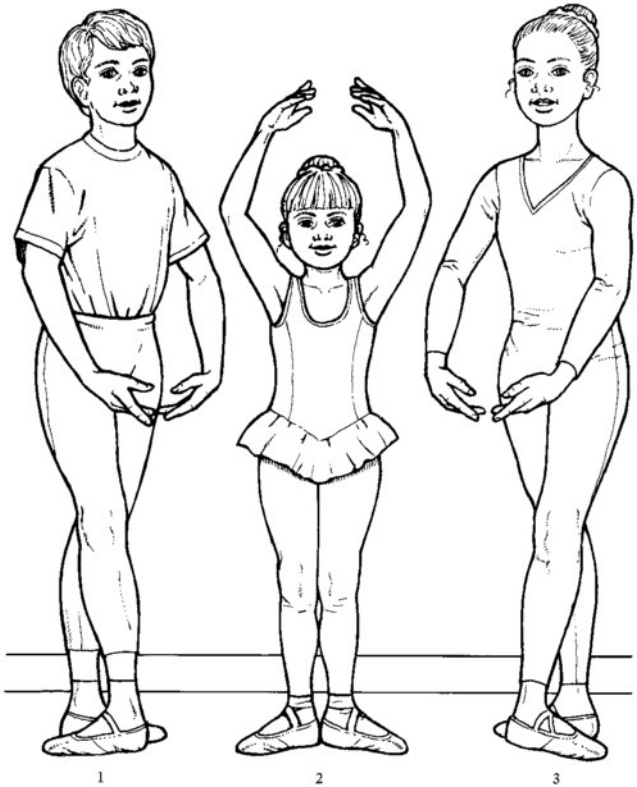

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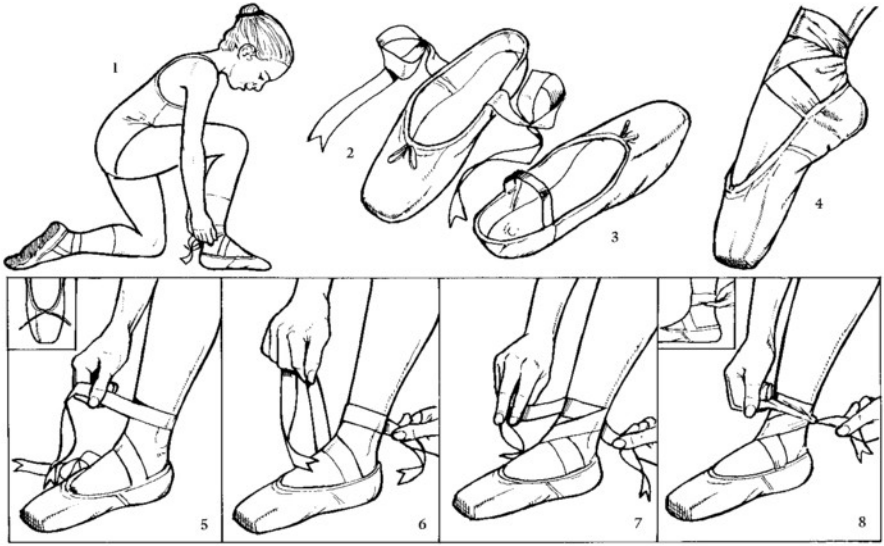
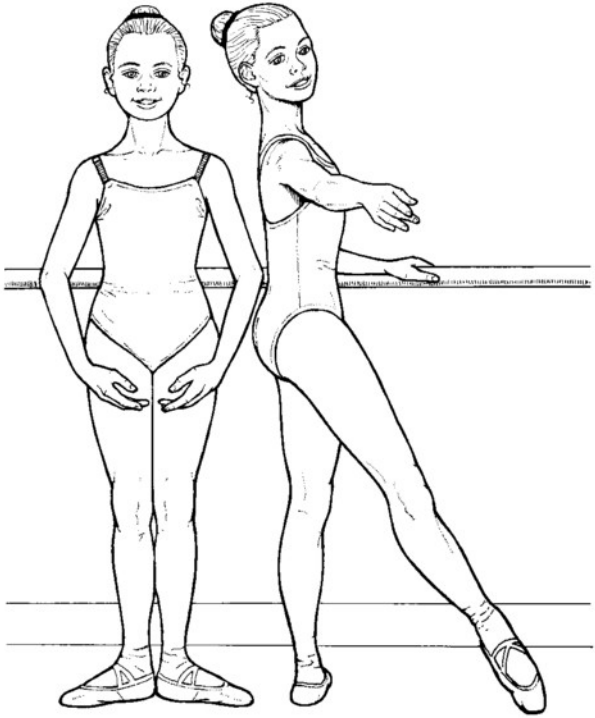
CLOTHING FOR CLASS

Clothing designed especially for ballet class is made of lightweight, stretchable fabric and takes the shape of the body. This allows great ease of movement and also makes the outline of the body visible, so the teacher can ensure correct technique. Boys wear heavy black tights, white T-shirts, white socks, and black or white ballet shoes (1). Girls usually wear leotards (most often black, though sometimes other colors), pink tights, and pink ballet shoes. Sometimes a short, sheer skirt is worn for class. The younger girl shown (2) wears a short skirt attached to her leotard. The older girl (3) wears a "unitard," combining leotard and tights.



SHOES AND RIBBONS

Proper fit of the ballet shoe is very important. It must fit the foot much more snugly than a regular shoe—much like a glove, in fact. This girl (figure 1) is putting on soft-soled ballet shoes. Some schools require ribbons (2), but others prefer elastic (3) as a means of keeping the shoe on securely. Satin point shoes (4) always are secured with both elastic and ribbons. The inset drawing in figure 5 shows the shoe's casing and the string that runs through it. This is tied, knotted, and always tucked in. The ribbons are tied (5 and 6) with the inside ribbon crossing over the front of the foot, continuing around the back of the ankle, then wrapping around once and finishing on the inside. The outside ribbon (7) follows the same pattern in the opposite direction. The ribbons then are tightly knotted (8) and the ends are tucked in neatly.



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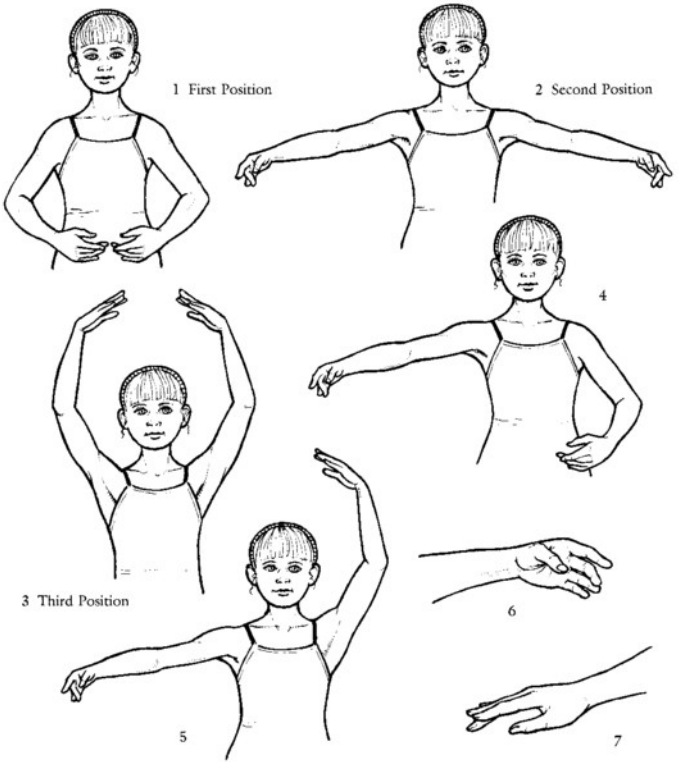
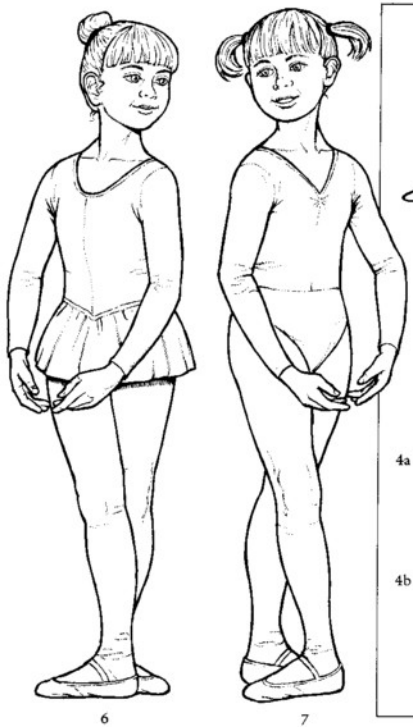
POSTURE AND PLACEMENT

The first and most important lesson learned in ballet class defines the dancer's posture, which is different from the way we ordinarily stand. The term placement refers to the way in which the dancer's head, arms, legs, and body are placed in relation to one another in any pose or movement. The basis of every movement in ballet is correct posture and placement. In correct ballet posture the body is centered and the weight is forward over the balls of the feet. The muscles at the base of the spine are pulled down and in, and the abdomen is pulled in and up. The muscles of the thighs and knees are pulled up. The hips and shoulders are level and face the same direction. The upper body is lifted. The shoulders remain down and the head is erect. Here we see a dancer with proper posture and placement in first position, with arms in the preparatory position (1), and then doing an exercise with the leg and foot extended or "pointed" to the front (2).



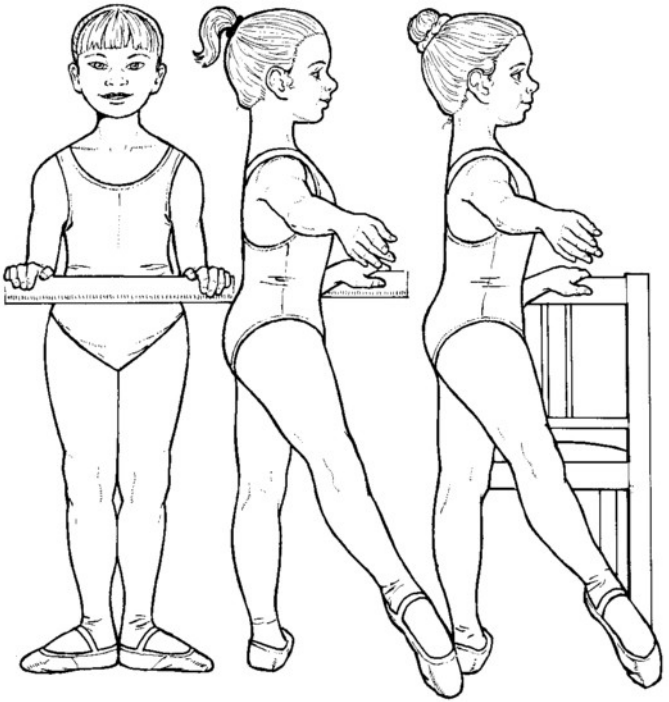
ARM POSITIONS

The use of the arms in ballet is very important. The arms add stability and great beauty of line. There are three basic arm positions in the Russian school, five in the French school. In each, the arms are rounded, the shoulders down, the hands and wrists softly held, and the body and head lifted. In first position (1), the rounded arms are forward, elbows lifted, fingers waist high. In second position (2), the curved arms open to the side from the shoulder. Note the descending line of the arm: shoulder to elbow to wrist to fingers. In third position (3) of the Russian school, both rounded arms are raised, not directly above the head, but slightly forward. Figures 4 and 5 show combinations of these three positions, as they are used in the French school. In figure 4, the left arm is in first position, the right arm in second position. In figure 5, the left arm is in third position, the right arm in second position. The basic "soft" hand position is shown in 6 and the allongé (outstretched) position in 7.



FOOT POSITIONS

In ballet there are five basic positions of the feet. In all five the weight is carried evenly by both feet, the legs and feet are turned out according to the dancer's ability, and the feet are held in place (not allowed to roll). In first position (1), the heels are together. In second position (2), the feet are opened with the heels under the shoulders. In third (3), the heel of the front foot rests against the center of the back foot. In fourth opened (4a), the front foot is moved forward from first position; in fourth crossed (4b), the front foot is moved forward from fifth position. In fifth (5), one foot is directly in front of the other, with the heel of the front foot touching the big toe of the back foot. The dancer's body may be turned in any of several directions: straight forward (en face); facing a corner of the dance studio or stage (croisé, which means crossed); turned away (effacé); thrown open (écarté); or facing the side (de côté). The working foot (the foot that moves through the steps) and the head may face in a different direction than the body. Both students seen here are facing a corner: figure 6 shows effacé devant (facing a front corner) and figure 7 shows croisé devant (turned away to the front).



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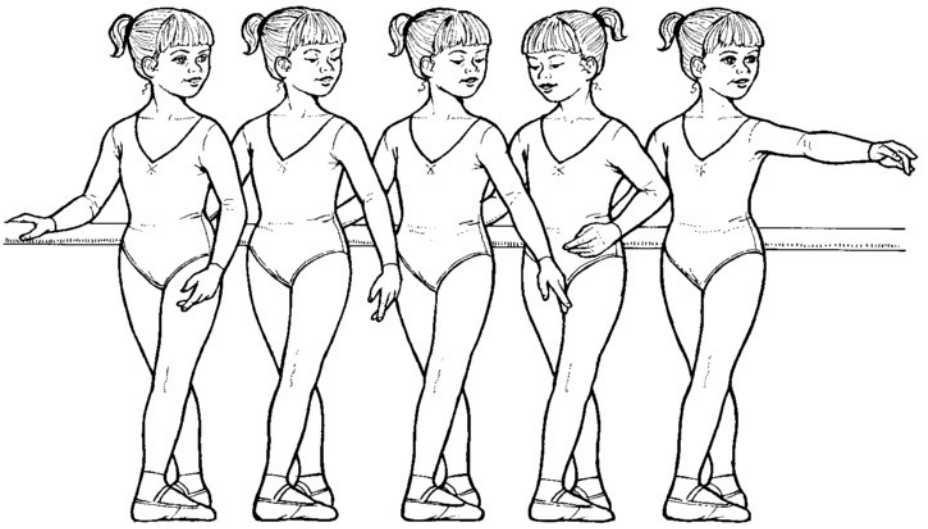
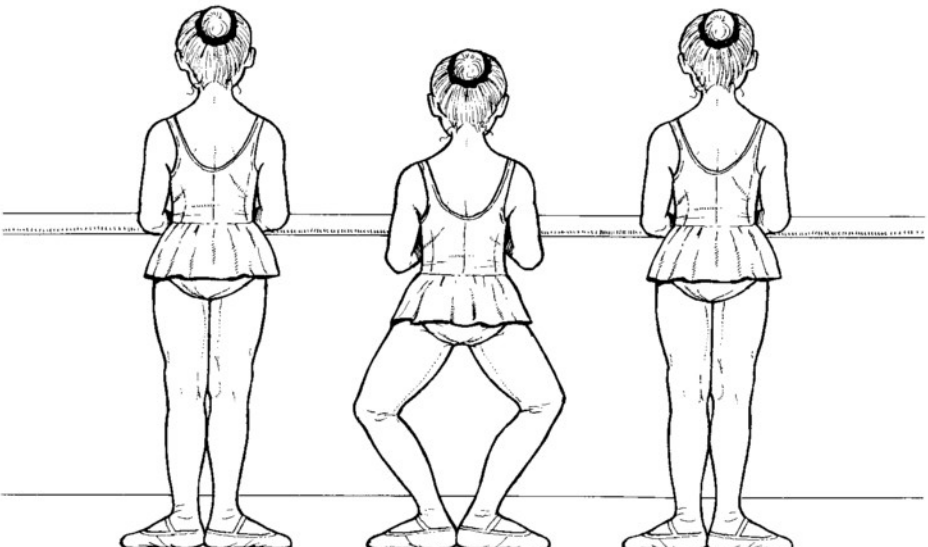
BARRE WORK

Every class begins with work at the barre, the rounded wooden rod attached to the wall in the ballet studio. Class begins with a set of exercises designed to gradually warm up, stretch, and strengthen the body. The barre gives support and aids proper balance. Barre work is done facing the barre (1) or with the side to the barre (2). The girl in figure 3 is practicing at home, using the back of a chair as a barre. Exercises are done first with one side of the body next to the barre, then with the other side next to it. The barre is held at waist height with the hand resting lightly on the barre. During barre work, correct posture must be used.



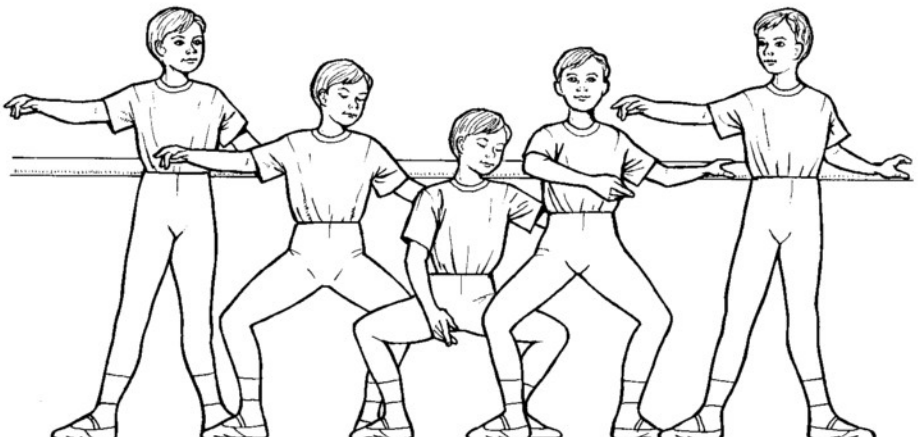
PREPARATORY ARM MOVEMENT

Most barre work is done with one side of the body to the barre. Before an exercise begins at the barre in this position, there is a preparatory arm movement. We see this student with her feet in fifth position, her arm in what is called the preparatory position, and her body correctly held (1). She begins by moving her arm slightly away from the body as if taking a breath (2 and 3). The movement goes outward from the shoulder, the elbow leading, the wrist and hand soft and fluid. The arm returns to the preparatory position, then moves through first position (4), fingers waist high, and opens to second position (5). Throughout the movement, the arm is rounded and slopes gently downward from the shoulder. The head and eye movements follow the hand. The movement is fluid and does not stop until the arm reaches second position.



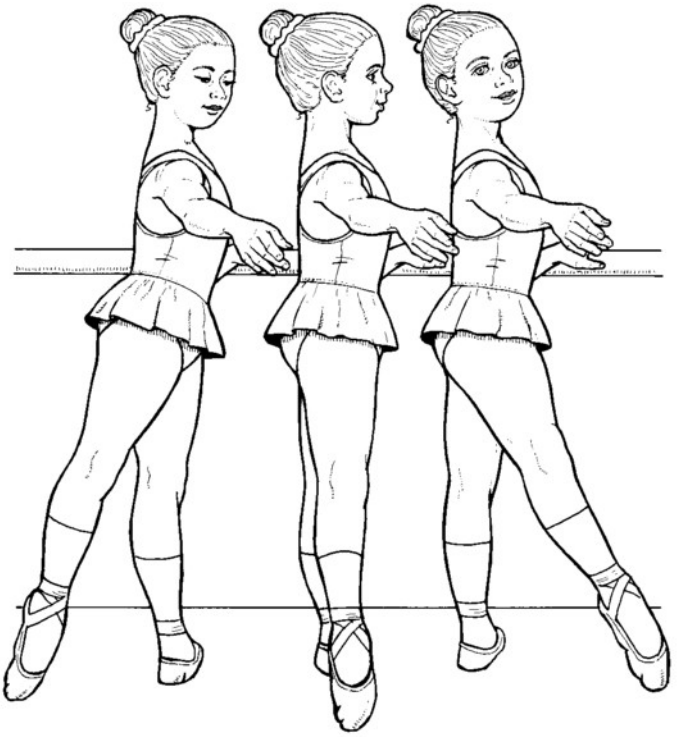
DEMI-PLIÉ

This exercise, plié (from *plier,* to bend) is a slow, continuous bending and straightening of the legs. It is the first exercise done at the barre to warm up and stretch the legs. There are two forms of plié: demi-plié (small) and grand plié (deep). Pliés are done in all five positions. This student shows us the most basic and first-learned plié: demi-plié in first position. She faces the barre, eyes, shoulders, and hips facing forward, feet in first, hands resting lightly on the barre. As the knees bend, they move outward so that they are directly over the toes. The heels remain on the floor and the correct stance is maintained. As the plié reaches its lowest point, it does not "sit," but begins to rise. Demi-plié is part of many steps, and every jump begins and ends in demi-plié.



GRAND PLIÉ

In this grand plié in second position, we see the port de bras (arm movement) that is most often done with both demi and grand plié. As the legs bend and turn out, the arm, after a very slight lift, moves slowly from second to the preparatory position. As the legs and body begin to lift upward, the arm reaches forward and up to first, then opens to second as the body returns to a standing position. The head and eyes follow the hand. Their movements are an essential part of the port de bras. Throughout the plié the head, arms, and legs work together as parts of a single continuous movement.



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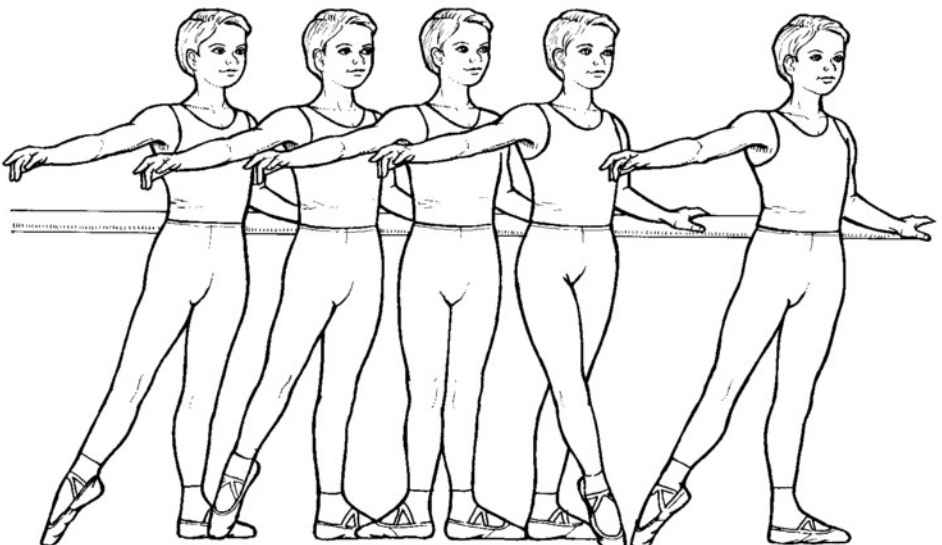
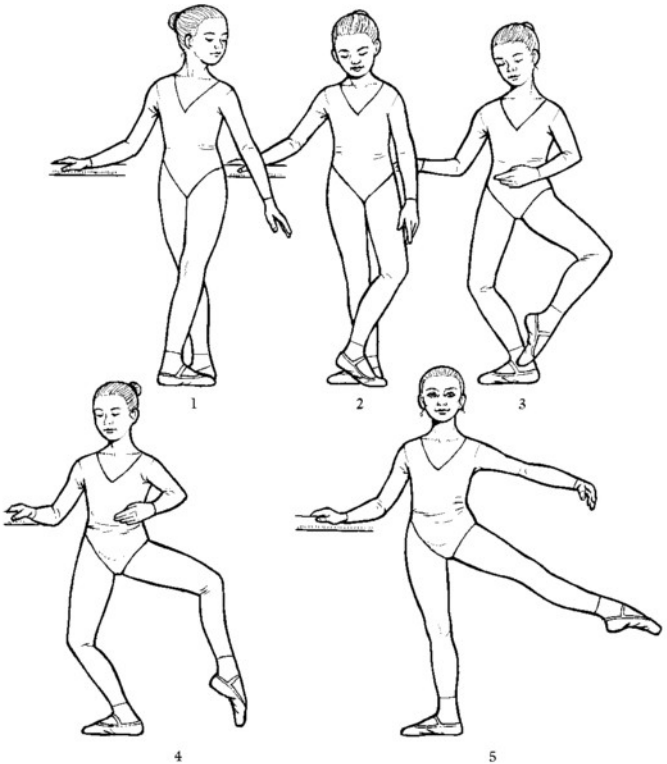
BATTEMENT TENDU

Tendu means stretched. In battement tendu the leg extends outward from, and returns to a position of, first or fifth. Tendu stretches and strengthens the leg and foot and develops turn-out (the rotation of the leg outward from the hip). This student shows us battement tendu in three directions: (1) en arrière (back); (2) à la seconde (side), and (3) en avant (front). In battement tendu the foot of the working leg slides outward in a straight line until the leg and foot are fully extended and turned out. The heel leaves the floor first, then the ball of the foot. The toes remain lightly touching the floor. The weight is entirely on the supporting leg. The hips and shoulders remain forward and level, and the muscles of both legs are pulled tight. The body and arm must be held correctly throughout.



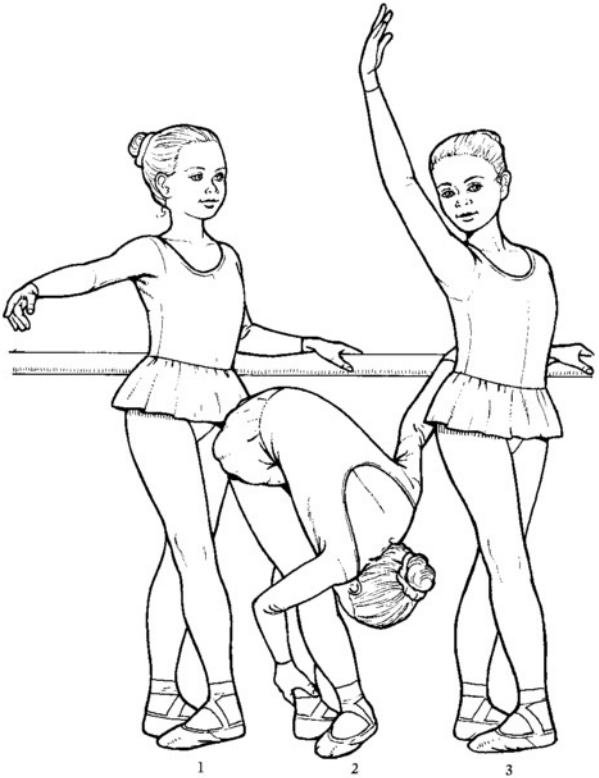
ROND DE JAMBE À TERRE

Rond de jambe à terre means "circle of the leg on the ground." It is done to improve turn-out. As the leg moves in rond de jambe, it traces a semicircle or a capital letter D on the floor. It can be done in two directions: en dehors (outward) and en dedans (inward). This student has prepared for rond de jambe en dehors by extending his leg forward and circling his leg from the front to the side (1). He continues by moving the leg to the back (2), then brings the leg in a straight line into first position (3). As he begins another rond de jambe, the leg extends forward (4) and circles to the side (5). Throughout, the body is correctly held, the hips stay level and forward, the legs remain straight and turned out, and the toes of the working leg always lightly touch the floor.



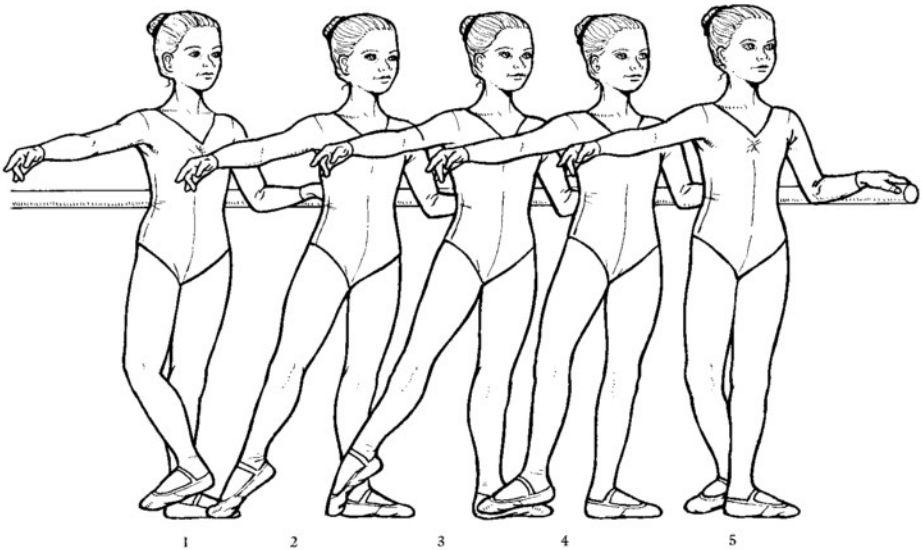
BATTEMENT FONDU

Battement fondu is sometimes called "the melting step," because it is done slowly and smoothly and appears to be one continuous flowing movement. Figure 1 shows a dancer who already has begun to execute a fondu, with a slight lift of the arm outward and the head turned toward the corner. As the movement continues (2), the head returns forward, the eyes look down, the arm moves into preparatory position, both legs begin to bend, and the working leg approaches the supporting leg sur le cou-de-pied devant (just above the ankle, front). In figure 3, the movement continues downward. In the rise from the lowest part of the fondu, both legs move simultaneously, the supporting leg straightening and the working leg unfolding to à la seconde. The arm moves with the legs, from low through first into second (4 and 5). The fondu finishes with the legs returning to fifth position and the arm to the preparatory position.



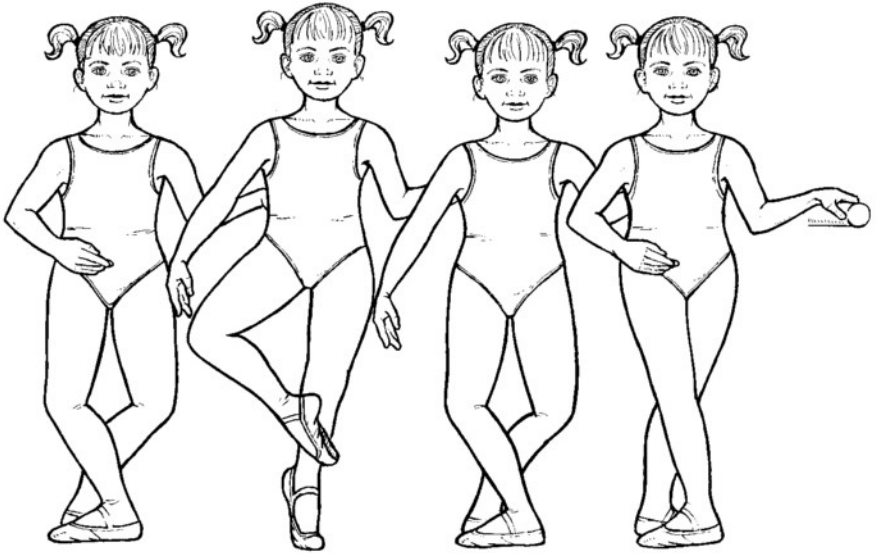
CAMBRÉ

In cambré (arched), the upper body bends forward, backward, or to the side. This forward cambré stretches the entire spine and back of the legs. The movements of the arms and head are always part of cambré and move smoothly with the body from beginning to end. This student stands in fifth position, body properly prepared and right arm in second (1). She bends forward from the hips with a flat back and continues to stretch downward, curling the back in toward the knee (2). She then takes the arm forward above her head and lifts the body and arm together to finish (3). This line, with the shoulders and head turned and inclined outward and the arm past the shoulder, is often a preparation for cambré to the back.



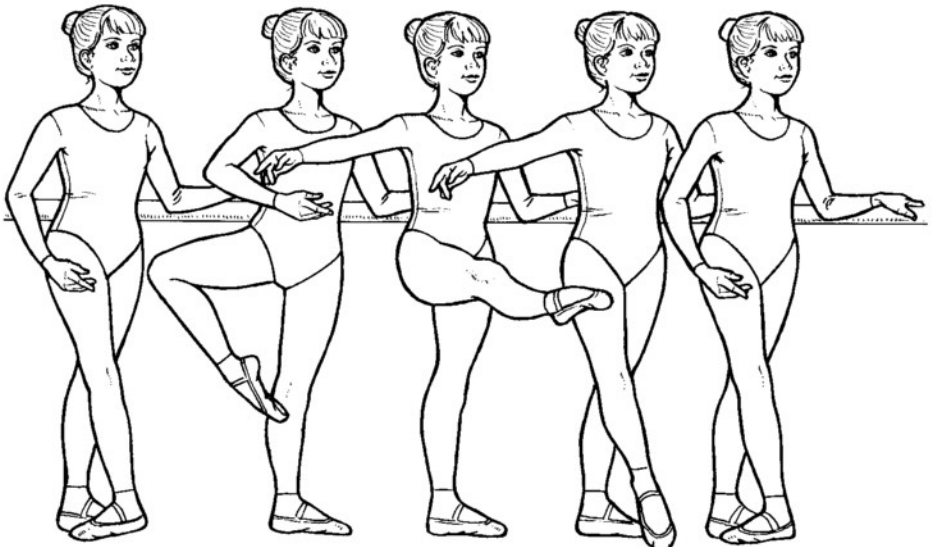
BATTEMENT FRAPPÉ

The word frappé is derived from the French verb *frapper*, to strike. Battement frappé is well named, because as the working leg moves outward, the ball of the foot brushes the floor so strongly that it seems to strike it. In figure 1, the dancer has completed the preparation. Her body is correctly held, her arm prepared, and the working foot is in sur le cou-de-pied devant. As the lower leg and foot move rapidly and strongly outward (2), the ball of the foot and the bottom of the toes strike the floor. The working leg continues the outward movement until the entire leg is fully stretched and off the floor. The knee remains at the same level as the lower leg meets the line of the upper leg (3). The foot then returns to the ankle in back (4 and 5). As battement frappé à la seconde continues, the working foot alternates between the back and the front of the ankle.



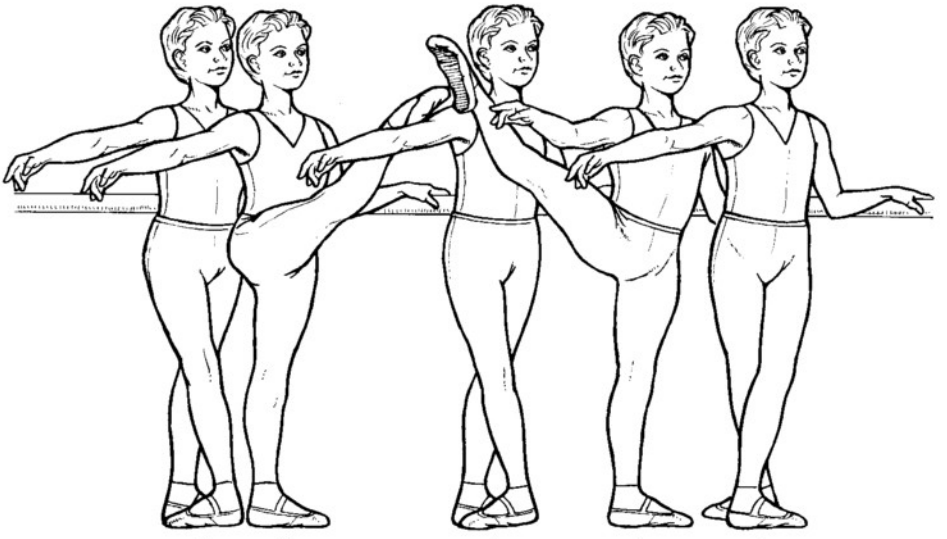
RELEVÉ AND RETIRÉ

This young student shows us a step called relevé (which means to rise), in a position called retiré (drawn up). In relevé the heels are lifted high and the body's weight is supported by the balls of the feet and the bottoms of the toes. This is called sur la demi-pointe. Relevé may be done on two feet or one foot and may be done in any position. There are two kinds of relevés; one rolls smoothly upward and back down, and one springs lightly upward from demi-plié. This student does a springing relevé from fifth into petite or small retiré. From demi-plié (1) she presses downward and springs upward, centering her body over the supporting leg, pulling the knee and the leg muscles of the supporting leg straight, and lifting the working leg into retiré. The working leg is turned out and the toes touch the leg at ankle height (2). This is petite or small retiré. She then returns to demi-plié (3) and finishes in fifth position (4).



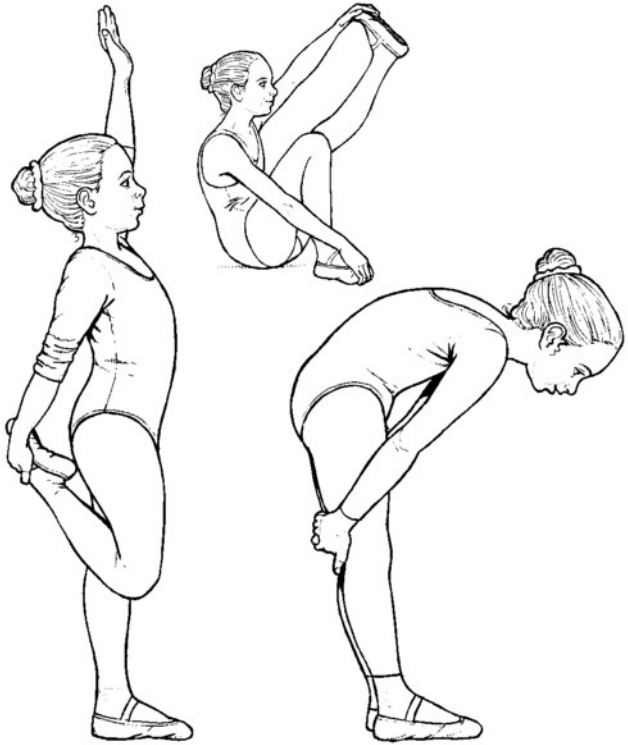
BATTEMENT DÉVELOPPÉ

This student is practicing développé—a slow unfolding of the leg that "develops" into a beautiful line. From her prepared position (1), the working leg and arm move slowly and smoothly together. The foot lifts from fifth into retiré and the arm moves from low to first (2). As the movement continues, the leg, turning out as it opens, unfolds to the front while the arm opens to second (3). Both arm and leg then return slowly to the beginning position (4 and 5). The leg is lowered straight. Développé can be done à la seconde and en arrière as well as en avant, which we see here. It may also be done higher or lower. It is an adagio step (it moves slowly) and it requires much control and strength.



GRAND BATTEMENT

Grand battement is a large movement of the leg. It is done to strengthen the leg and increase extension (how high the leg reaches upward). Grand battement requires much strength and control. This student, with correct posture, feet in fifth, and right arm in second (1), does a grand battement en avant (to the front) (2), then à la seconde (to the side) (4) before returning to his starting position, with his left foot now in front (5). Grand battement may also be done en arrière (to the back). As the dancer executes this step, the leg goes through battement tendu, then is lifted rapidly and strongly, and lowered slowly with much control. Throughout, the body is held correctly and still, the hips level and forward, the shoulders and arms steady and in place. Both legs have been held firm, straight, and turned out. In figure 4 we see a good example of turn-out of the leg from the hip.



STRETCHING EXERCISES

An important part of a dancer's work involves exercises that develop and maintain flexibility. Stretching exercises sometimes are done before class, but usually are done after the barre work is completed. These students are practicing three simple stretching exercises. There are many others. The first student's exercise develops balance and coordination. It also helps her to practice centering the weight of the body over the supporting leg. (An imaginary line runs straight from the crown of the head through the ball of the foot.) The seated girl is stretching the back of the leg, especially the lower leg (the calf). The third student is stretching the lower spine and the backs of both legs.

CENTER WORK

After the barre work, students move into the center of the dance studio for the next part of class. Several kinds of movements are done here. Each has its own quality and purpose. Combinations of steps may be simple or complex. First, a few exercises done at the barre are repeated, then port de bras (arm movement) is practiced. Adagio (combinations of poses and movements done slowly) is next. Pirouettes (turns on one foot) follow. Finally, allegro (quick steps and jumps) is done. Allegro usually progresses from petite (small) allegro to grand (large) allegro. Here we see two students working in the center. The younger student does battement tendu in croisé devant. The older student is in attitude, croisé derrière. Attitude is a regal pose achieved by lifting the leg to the back, with the knee bent at a 90° angle and well turned out, so that the knee is higher than the foot.

1 2

POSITIONS AND ALIGNMENTS OF THE BODY

Just as an artist draws lines on paper, a dancer's body makes lines in space. The direction in which the dancer's body faces and the position in which the arms, legs, and head are placed create a truly wonderful variety of lines and designs. These alignments and positions have been quite clearly defined. On these two pages we see five alignments and two of eight basic body positions. The first dancer (1) stands in an alignment called ouvert-derrière (open, back). Her body faces one corner, and her leg points to the opposite corner behind her. Her legs are not crossed. The next dancer (2) is in the alignment and body position effacé devant (turned to the front). Her

head faces away from the direction the leg and body face. The middle dancer (3) stands in the most basic alignment of all—en face—facing straight forward, feet in fifth, arms in preparatory position. The fourth dancer (4) stands in the alignment and body position écarté devant (thrown open or wide apart). Her body faces one corner, while the right leg and left arm stretch to opposite corners of the room. The last dancer (5) is standing in an alignment croisé devant (crossed, front) with arms in first. As we look at her, it appears that the front leg is crossed over the back.

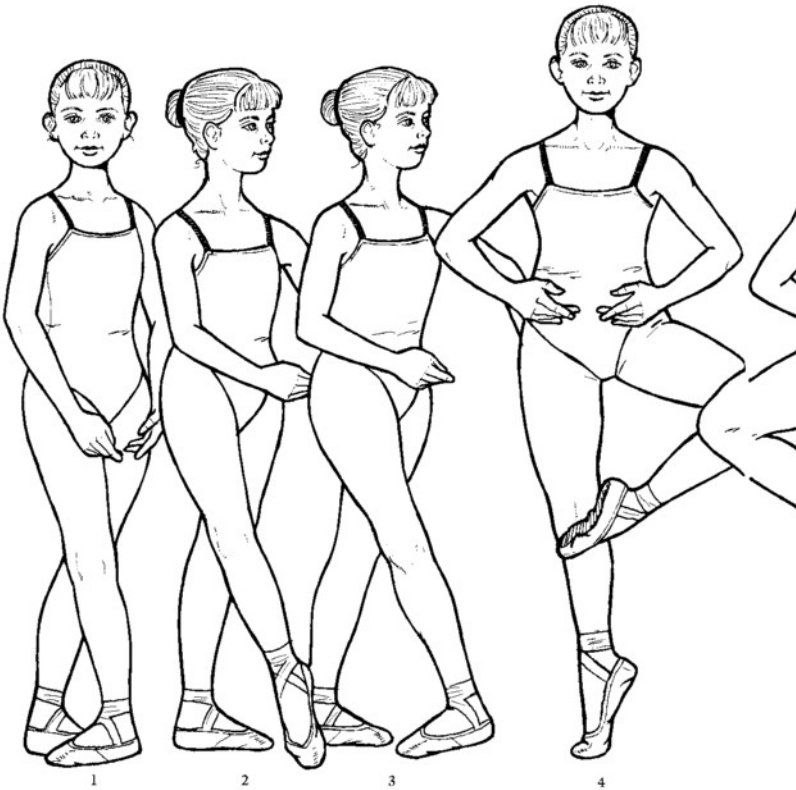
1 2 3

PORT DE BRAS

One of the most beautiful and most important parts of ballet is the movement of the arms. Port de bras (carriage or use of the arms) is the name for these movements. Some port de bras are set, just as there are set arm and foot positions, but often, port de bras work in the center of the studio is a varying combination of arm, body, and head movements. Even though the individual poses here are wonderfully pleasing to look at, the complete port de bras is even more so. Think of these drawings as one design. Try to see in your mind the entire movement as the arms and head move and flow, along with the music, from one shape to another. This student begins in croisé

4 5 6

devant, fifth position, right foot front (1). She turns and lifts her head to the left corner and looks into the palm of her hand (2). As she lowers her left arm to second, her head remains facing the corner, but then it returns to an upright position (3). Now the right arm is lifted, the left lowers to preparatory position, and the head turns and lifts toward the right hand. Again, the eyes look into the palm (4). The right arm lowers, the left arm is lifted, and both come together in first as the head turns forward and lowers. The eyes look into the palms (5). The left arm is lifted, the right arm opens to second, and the head returns to the front corner (6).

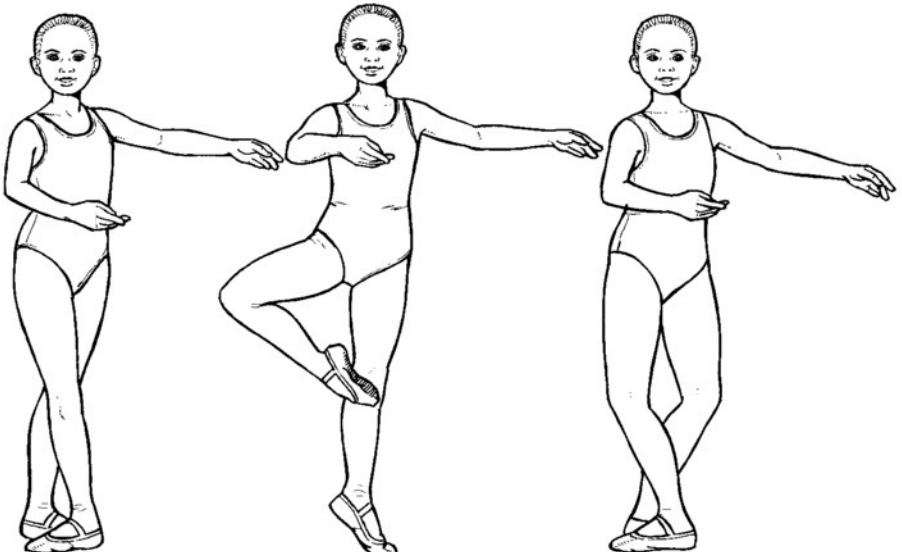


PIROUETTE EN DEDANS

A pirouette is a complete turn of the body done in one place on one foot. This turn may be done on the right or left foot and can turn in either of two directions: en dehors (outward), the most often done, or en dedans (inward), as shown here. The working leg is most often in retiré (4), but may be in other positions as well. Turns are single, double, or multiple. Pirouettes are difficult, but exciting to do and watch. The importance of control and timing cannot be overstated. This student demonstrates a pirouette en dedans to the left. From croisé en avant, right foot front in fifth position, arms low (1), she begins with a tendu front with the right foot and a lift of the

5 6 7 8

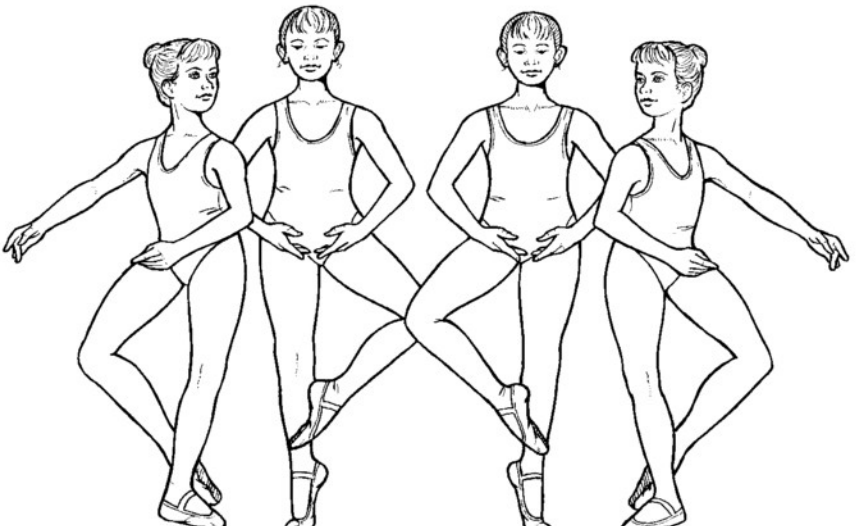
arms to first position (2). As she lowers the heel into fourth, she shifts all her weight onto the front leg and opens her left arm to second position (3). Next we see her turning to the left after she has deepened the plié, brought the working leg from the back to the side and into retiré, pulled the supporting leg into relevé, and brought the left arm to meet the right (4). Her turn continues (5 and 6), and finishes as both legs lower into demi-plié, left foot front (7). As the knees straighten, the arms lower to preparatory position (8). Note that this dancer has done one and a quarter turns and finished facing the other front corner of the studio.



1 2 3

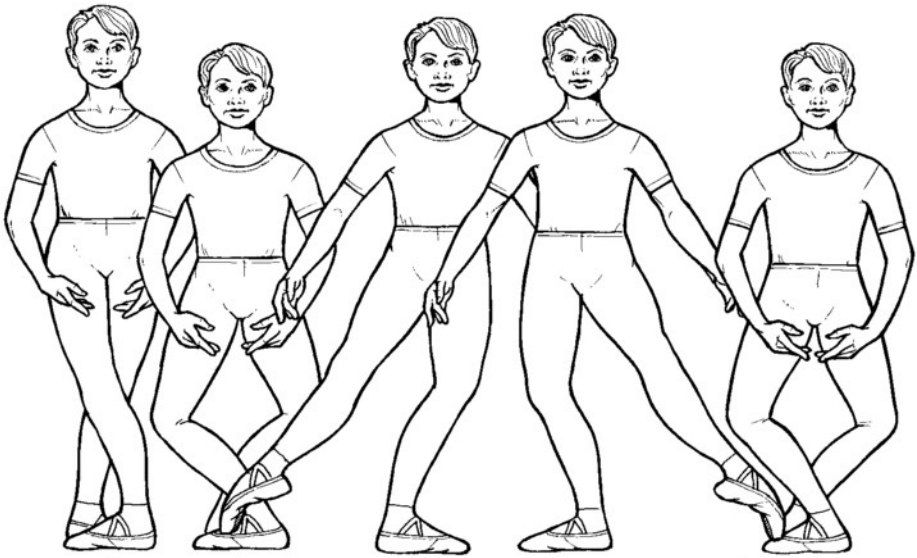
RETIRÉ CENTER

This student shows us retiré, an exercise we saw at the barre, but with some differences. After the demi-plié and the spring upward onto one leg, the foot of the other leg is pulled up to a position just below the knee. This is the retiré most often done and most often used with other steps—développé or pirouette, for example (see pages 26–27). This particular retiré exercise is often used when learning how to do pirouettes. Before the lift (1), the student's body faces the corner of the studio. As she springs upward, she brings her shoulders, torso, and body en face (2), then returns to facing the corner with the downward spring (3). This movement of the shoulders, torso, and arms (1 and 2) is a large part of what turns the dancer in pirouette.



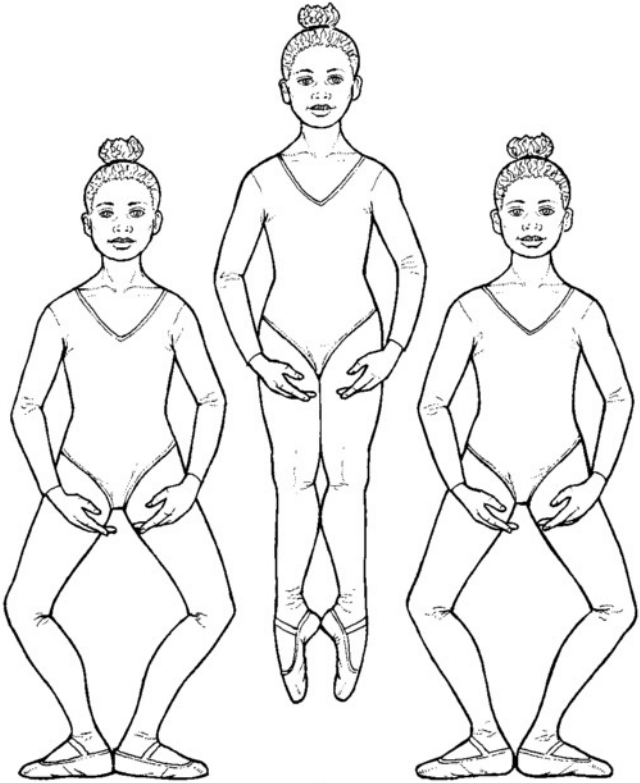
PAS DE BOURRÉE DESSOUS SUR LES DEMI-POINTES

Pas de bourrée has a delicate and precise quality. There are several variations, and it can move in all directions. It often links one step to another. This student does pas de bourrée dessous (under), with change of feet to the right. She begins facing the right corner, head facing left. The right foot is lifted and pointed behind the ankle, left arm low, right arm to the side (1). After demi-plié on the left leg, she steps into fifth position sur la demi-pointe with the right leg, lifts the left leg into petite retiré, turns her body en face, and lowers the right arm (2). The left leg then stretches fully and steps to the side sur la demi-pointe as the right leg pulls into petite retiré (3). The legs come together in fifth position sur la demi-pointe before rolling down and into plié facing the other corner. She lifts the left foot to begin the other side (4).



GLISSADE CHANGÉE

Glissade (glide) travels over the floor and, with its combination of soft pliés and stretched legs and feet, it does indeed give the dancer the appearance of gliding. It is often a linking step, used to join one step to another. From the prepared position in figure 1, the student does a demi-plié on both feet (2). The weight is shifted to the left leg as the right leg stretches outward in tendu à la seconde (3). Once the right foot touches the floor and rolls down, the weight of the body again shifts to the right leg as it lowers into plié and the left leg stretches à la seconde (4). The left leg finishes in fifth position, again in plié (5). Once again, the weight is on both feet. There are several variations of glissade.



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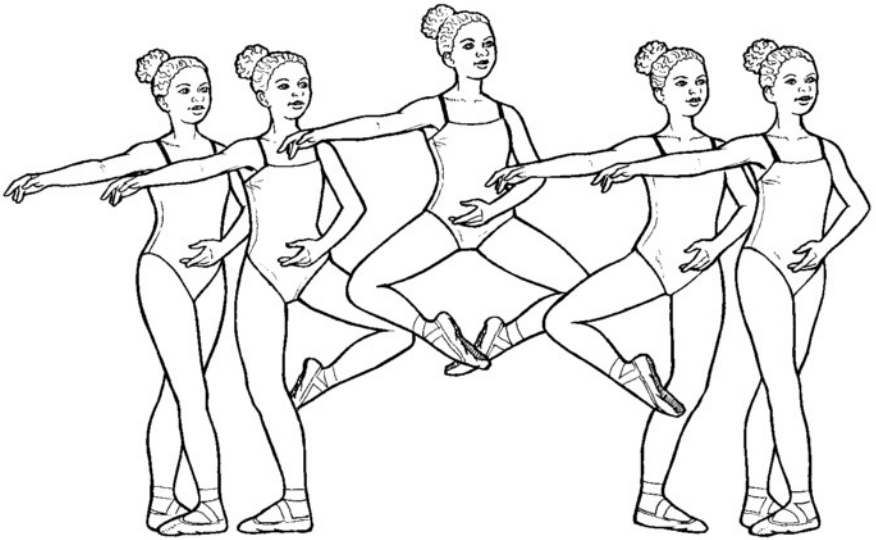
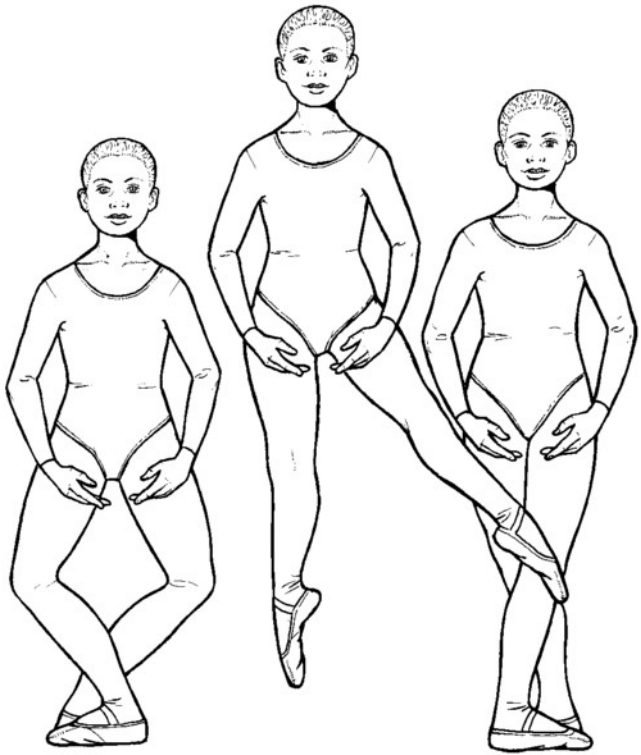
TEMPS LEVÉ SAUTÉ

This basic but important jump begins and ends in the same position and place where it began. In figure 1, the dancer, in first position, arms in preparatory position, begins the jump with a demi-plié. After "pushing into" and "out of" the floor, she is in the air at the highest part of the jump, legs fully extended with feet pointed (2). In figure 3 the dancer has come down from the jump and is again in demi-plié. Throughout the temps levé sauté, the upper body and arms have been carefully controlled and correctly held. All jumps must begin and end with plié.



PAS DE CHAT

Pas de chat, step of the cat, is a small, quick spring into the air that moves in two directions—upward and sideways. In figure 1, the dancer is prepared to begin, with body correctly held: feet in fifth position, right foot in front; left arm low, right arm in second; and the head and body slightly turned in the direction in which the movement will travel. Following a demi-plié on both feet, the left leg begins to lift into retiré position (2) as the right leg pushes off the floor. As the movement springs upward and sideways, we see the dancer at the highest point of the movement, with both legs in retiré position (3). It is as if the student were a marionette and the strings attached to her knees had been pulled quickly upward. In figures 4 and 5 the dancer lands in a plié, straightens her weight-bearing leg, and returns to her beginning position.



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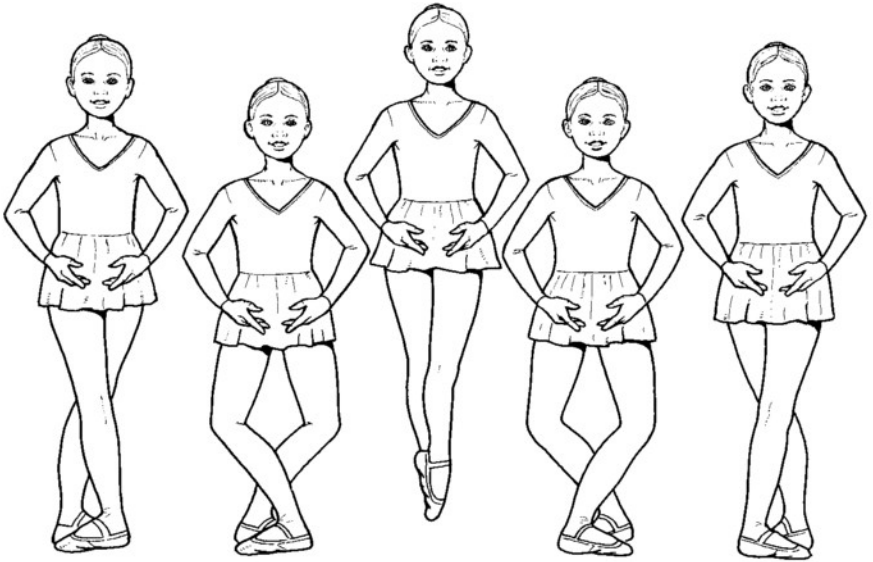
PAS ASSEMBLÉ

In this petite allegro step both feet leave the floor at the same time but from different places. They land at the same time and in the same place. Hence the name assemblé (assembled or brought together). In figure 1 the student, in demi-plié, has begun the assemblé. Now the back leg brushes sideward along the floor until extended, while the right leg, in plié, presses downward, preparing to jump. The student "bursts" upward and we see her at the highest part of the jump, with both legs fully stretched and both feet fully pointed (2). As she descends, the legs come together with the left foot front and land together in plié. Then the dancer rises from plié to fifth position (3). Assemblé, like so many other steps in ballet, has several variations.



CHANGEMENT DE PIEDS

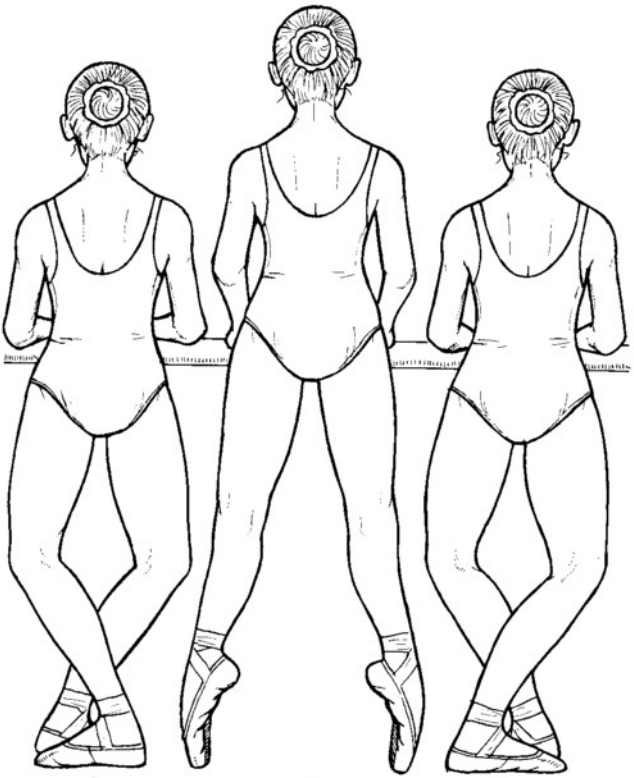
In French, the word changement means change. As this student performs the jump, she shows us why this movement is called "changement." She begins en face in fifth position, right foot front, arms low, body correctly held (1). After a demi-plié (2), and a push into and out of the floor, she springs upward (3). As she comes down, she changes the position of her feet and lands lightly and softly in plié with the left foot front (4). In figure 5 the changement is completed. This dancer has controlled her arms and body properly during the entire jump.

SUR LES POINTES

This student poses in fifth position sur les pointes (on the points). To dance en pointe means to dance on the tips of the toes in special pointe shoes. Very young dancers should not attempt this, as the feet, ankles, and back must be strong enough to carry the body's weight with the feet in this unusual position. It takes several years of intensive training to acquire this ability and strength. Ballet dancers did not always wear pointe shoes. In the early 1800s dancers began to rise onto the tips of their shoes to give their dancing a light, airy appearance. These early shoes were barely padded. Now the toes of pointe shoes are made with layers of hardened glue and cloth and the shoes have a thin, flexible leather sole, which gives support. Pointe shoes are made from satin-covered canvas. To dance sur les pointes is the dream of many young ballet students.

RELEVÉ SUR LES POINTES

To dance sur les pointes, one begins with basic exercises facing the barre. This student is doing the relevé in first position (1)—one of the first learned. She begins with a demi-plié (2) and a push into the floor, followed by a small spring upward onto the pointes (3). The knees are immediately pulled tight, and the legs, ankles, and feet are controlled and strong. The weight is centered, or placed evenly over both feet, and the body is properly lifted and controlled. In figure 4 she has come down from the relevé and returned to demi-plié. Just as there are in demi-pointe, there are two ways to relevé onto pointe: the springing relevé we see here, and the relevé that rolls through demi-pointe to pointe and back down.



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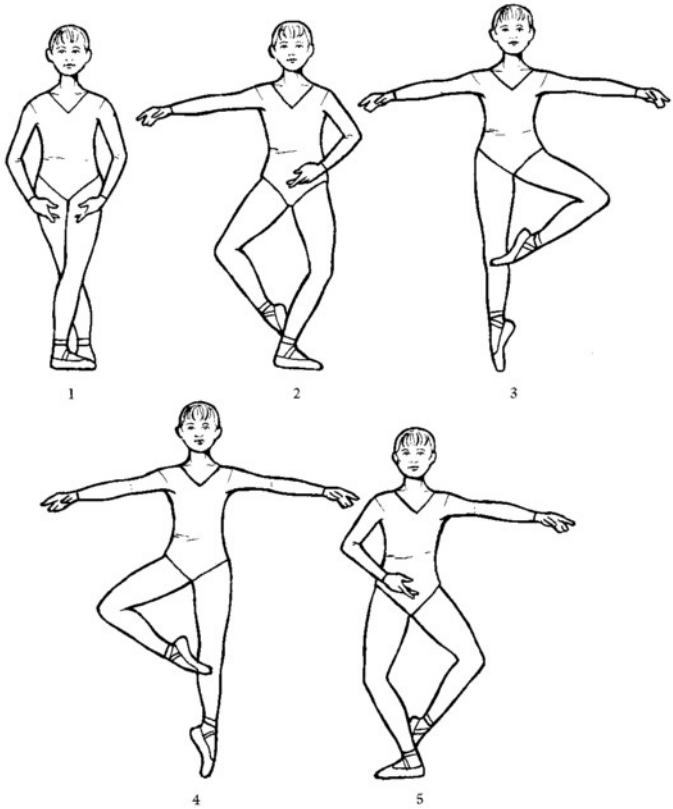
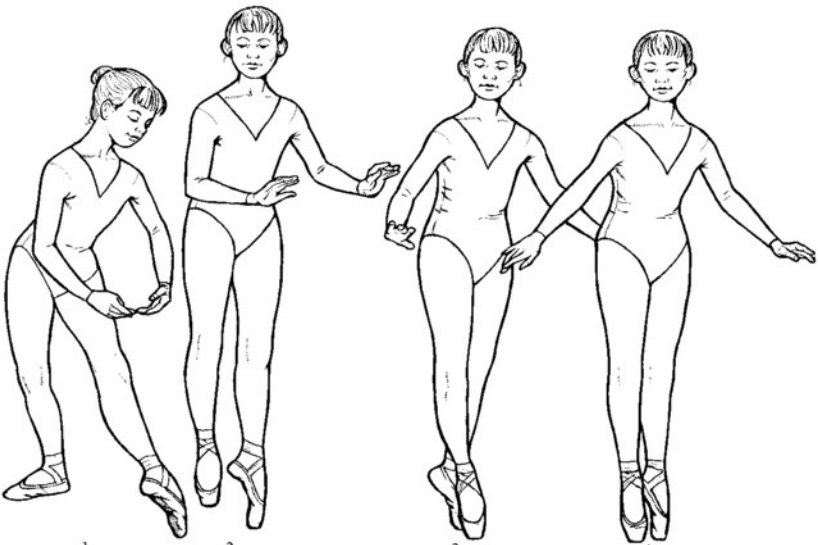
ÉCHAPPÉ CHANGÉ SUR LES POINTES

The word *échappé* in French means "escaped." This step moves (or escapes) from a closed position to an open position and back. It is another of the first exercises learned sur la pointe. Facing the barre in fifth position, right foot front, body correctly held, this student begins with demi-plié (1). Pressing downward on the heels, she springs upward and opens the legs to second position sur les pointes, pulling the legs, ankles, and buttocks tight, and the knees straight (2). As in relevé, the weight is placed evenly over both legs and feet. With a little spring, she drops into demi-plié, closing with the left foot front (3).



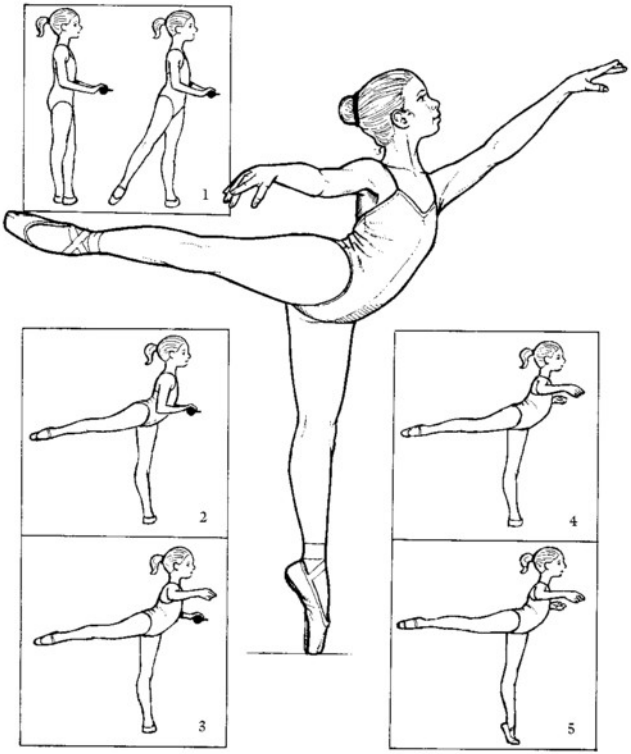
PAS DE BOURRÉE PIQUÉ SUR LES POINTES

This pointe student performs a pas de bourrée piqué dessous to the right. The word piqué (pricked) in ballet means to step directly onto the pointe or demi-pointe. Beginning in fifth position, left foot front, arms low (1), she follows the same pattern of movement with her feet as the student doing pas de bourrée on page 29, but with several differences. She steps directly onto full pointe (2) and moves from position to position sur la pointe. Her retiré position is higher (3 and 4), and she remains en face.



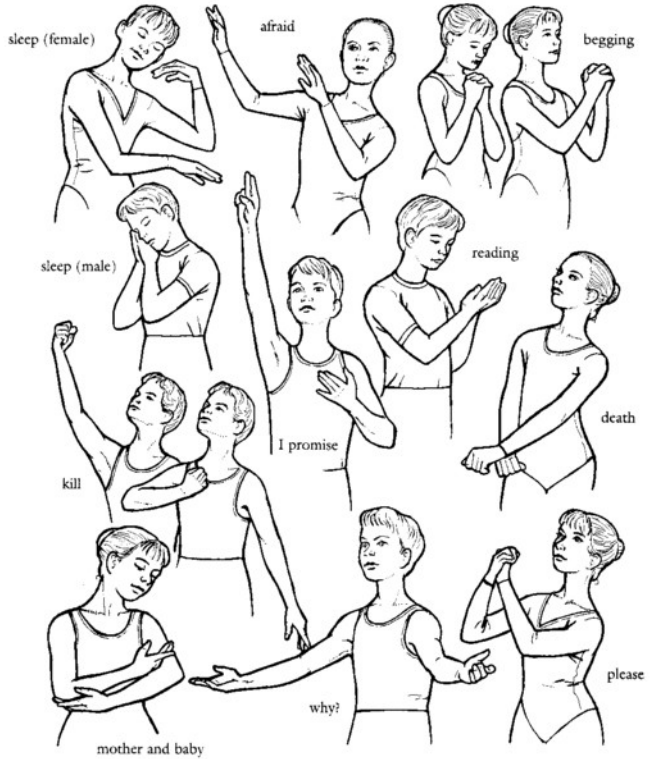
PAS DE BOURRÉE COURU

The word couru means running. This delicate step, done sur la demi-pointe or sur la pointe, is a series of tiny steps done very quickly, one after the other, with the feet in fifth or first position. Couru, also called bourrée, can remain in place, move in any direction, or turn. In couru the dancer seems to float. This dancer begins in effacé devant, the supporting leg in plié, the working leg in tendu en avant. The arms, in first position, reach forward as the body bends slightly forward (1). She springs into relevé as the front leg pulls backward into fifth position (2). She has prepared for couru in place or moving to the left. In figures 3 and 4 we see couru moving to the right. A tiny step is taken to the side with the front foot, followed by a tiny step into fifth with the back leg. The steps continue one after another (the knees flex and straighten slightly each time) and the dancer moves across the floor.



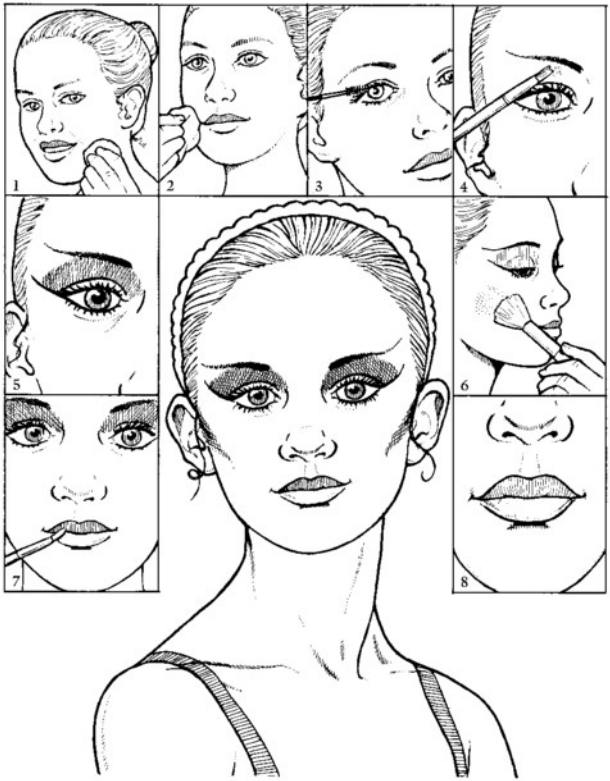
ARABESQUE

A dancer in arabesque creates one of the most beautiful lines in classical ballet. In this pose the weight of the body is balanced on one leg while the other leg extends directly behind the body. From the fingertips to the toes, one long line is "drawn" in the air. There are a number of variations of arabesques. The dancer sur les pointes in the center of the page is in first arabesque. Changing the position of the arms creates other arabesques, and changing the body's direction in relation to the audience creates other arabesque lines. The smaller drawings show a progression of ways the arabesque line is studied: facing the barre, with both hands on the barre, (1) battement tendu derrière; (2) grand battement derrière; with one hand holding the barre, (3) grand battement derrière; center, (4) arabesque on a flat foot; and (5) arabesque sur la demi-pointe with arms in second.



MIME (SHORT FOR PANTOMIME)

Mime, like ballet, speaks without words. It uses a combination of natural body movements and special gestures to express thoughts, feelings, ideas, and actions. It is an ancient art form, but in the early nineteenth century a form of mime was created just for use in classical ballet to help in telling the ballet's story. Mime scenes are a part of many ballets. There is an excellent example of classical ballet mime in act 2 of the **Nutcracker**. When the Prince introduces Clara in The Land of the Sweets, he retells in mime the entire story of his fierce battle and wonderful triumph over the Mouse King and his dreadful troops. The young dancers shown here demonstrate a few of the mime gestures used in classical ballet. Notice how many different things a dancer can "say" using face, head, hands, arms, and torso.



MAKEUP

The stage makeup worn by dancers is special. When seen up close it may appear overdone, but when the dancer's face is seen from the audience under bright stage lights, it looks quite natural, and features and expressions can be clearly seen. The dancer in the center drawing is ready for the stage. She has completed her makeup, done her hair (which is pulled back in a chignon and securely fastened when necessary), and put on her headpiece and costume. The smaller pictures show a few of the steps in the application of stage makeup: (1) foundation, (2) powder, (3) mascara, (4) eye shadow, (5) completed eye makeup, (6) blush, (7) lip brush, and (8) completed lipstick.

COPPÉLIA

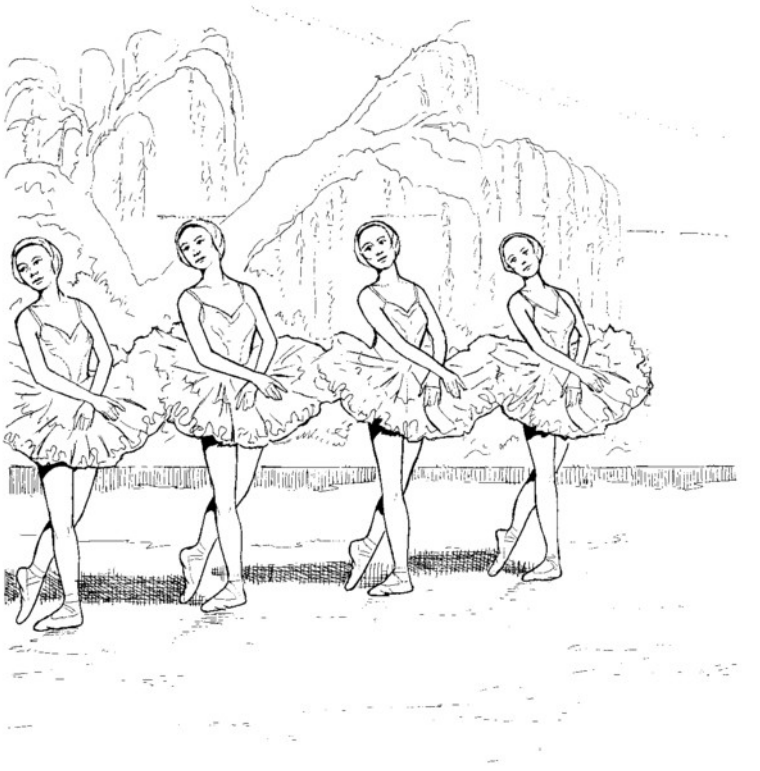
These dancers are performing a pas de deux—a dance for two—from the ballet **Coppélia**. This term can mean simply "two dancing," but it also refers to the five-part sequence in a classical ballet done by a male and a female dancer: the entrance, the adagio, the female solo, the male solo, and the finale. The principles of pas de deux are learned in partnering classes. These are part of the regular curriculum for students after a certain age and level of achievement. The ballet **Coppélia** by the French composer Léo Delibes is a lighthearted comedy. It is the enchanting love story of Swanhilda, a young girl; her fiancé, Franz; Coppélia, a doll who appears to come to life (Swanhilda takes her place); and the mysterious Doctor Coppelius.

THE BLUEBIRD

This premier danseur (principal male dancer) is performing a spectacular jump from the Bluebird variation in act 3 of Peter Ilyitch Tchaikovsky's great ballet **The Sleeping Beauty**. The Bluebird and his partner appear in the ballet as royal guests at the wedding celebration. The ballet was first performed in Russia in the year 1890. It still is one of the world's best known classical ballets and is performed and loved all over the world.

PRINCESS AURORA FROM THE SLEEPING BEAUTY

This beautiful ballerina sur les pointes is dancing the role of Princess Aurora in **The Sleeping Beauty**. The role is one of the most difficult in classical ballet, and may be performed only by a prima ballerina. (This title is given to a ballet company's most accomplished female dancers, after they have done exceptional dancing for years in the great classical roles.) The role of Princess Aurora requires a true artist: a dancer who can perform the demanding choreography (the design of the steps and movements) and also is capable of expressing the role with great depth and feeling.



SWAN LAKE

Swan Lake is the story of the love between Odette and Prince Siegfried. Odette, a beautiful maiden, has been turned into a swan by the evil magician Von Rothbart. She can appear in human form only at night, and the spell can be broken only by true love. One night while hunting, Prince Siegfried sees Odette, dances with her, and falls in love. He declares his love for her, but Von Rothbart tricks him and the spell is not broken. Siegfried, heartbroken, plunges into the lake to join Odette and the two are united for all time in a land of eternal happiness. **Swan Lake** undoubtedly is the best known of the great ballets. It was created in the late 1800s. The choreogra-

phy is by Petipa and Ivanov. The music was composed by Tchaikovsky. Here we see a scene from the second act. The dances and the dancers are dramatically beautiful—both the soloists and the corps de ballet (those who dance in groups). We see the costumes and scenery, and can easily imagine the music and lighting. There are many more things we don't see—the work of other designers, teachers, and theater and business people, to name just a few. The list is a long one. It takes the efforts, minds, and hearts of many people to bring this wonderful art to life.

RÉVÉRENCE

The poses of these young students are part of a movement called révérence. The curtsy for girls and the bow for boys are a simple form of what is usually a longer and more elaborate movement. In class, the révérence is traditionally the last step done before class ends. On stage, too, this is the final thing the dancer does. As a performance finishes and the audience expresses its appreciation with applause, the dancer, in turn, acknowledges the audience with the révérence.

As the class and the performance finish with révérence, so our book ends here. This book can show only a few of the lessons and steps the student will encounter in ballet class. There are many, many others! This is a beautiful, exciting, and wonderful art to learn about, to perform, or to enjoy watching!